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THE MANUAL

OF

FONETIC ANALYSIS

FOR USE IN PUBLIC AND PRIVATE SCHOOLS

DESIGNED TO ACCOMPANY A CHART

OF THE

NEW FONETIC SHORTHAND ALFABET

WHICH PROVIDES A DISTINCTIVE SIGN FOR EACH SOUND IN THE LANGUAGE.

JUN 15 1888
15523

BY

D. P. LINDSLEY,

AUTHOR OF TAKIGRAFY.

CHICAGO:

D. KIMBALL, 83 AND 85 MADISON STREET.

1888.

DEDICATION.

To the Intelligent and Progressive Teachers of America
Who Desire to Understand and Teach

THE SOUL OF SPEECH

While Arraying it in Fitting Vestments,
This little Volume is Respectfully Inscribed by

THE AUTHOR.

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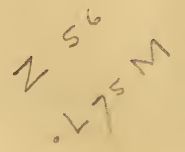

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THE NEW
FONETIC SHORTHAND ALFABET.

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The sounds of the shorthand letters are shown by the italic letters in the key words directly under them.

CONSONANT LETTERS.

WRITTEN DOWNWARD

B.	P.	G.	K.	V.	F.	Z.	SH.	TH.	TH.
as in	as in	as in	as in	as in	as in	as in	as in	as in	as in
Bib.	*pip.*	*gig.*	*kick.*	*vivid.*	*fife.*	*azure.*	*she.*	*this.*	*thin.*

WRITTEN FROM LEFT TO RIGHT.

D.	T.	Z.	S.	N.	NG.	J.	CH.
as in	as in	as in	as in	as in	as in	as in	as in
Did.	*tact.*	*zeal.*	*siss.*	*noon.*	*singing.*	*judge.*	*church.*

WRITTEN UPWARD OR DOWNWARD.

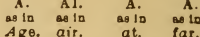
M.	L.	R.
as in	as in	as in
Maim.	*lull.*	*roar.*

ALWAYS WRITTEN UPWARD.

W.	WH.	H.	Y.
as in	as in	as in	as in
we.	*why.*	*he.*	*you.*

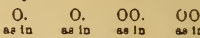
VOCAL LETTERS.

A SOUNDS.



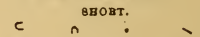
A.	AI.	A.	A.
as in	as in	as in	as in
Age.	*air.*	*at.*	*far.*

E AND I SOUNDS.



E.	E.	I.	I.
as in	as in	as in	as in
Eve.	*egg.*	*is.*	*ice.*

O SOUNDS.



O.	O.	OO.	OO.
as in	as in	as in	as in
Ode.	*on.*	*do.*	*foot.*

DIGRAF AND DIFTHONGS.

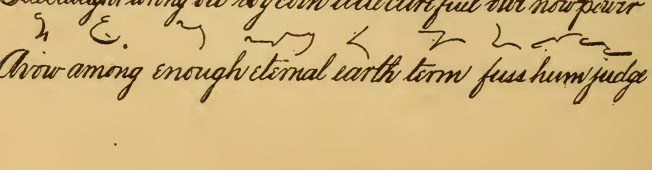
AU.	OI.	EW.	OW.
as in	as in	as in	as in
Haul.	*oil.*	*dew.*	*now.*

SHADE VOWELS AND U SHORT.

A.	E.	EA.	U.
as in	as in	as in	as in
Above.	*eternal.*	*earth.*	*fun.*

ILLUSTRATIONS

Showing method of applying the letters in writing words as fully as in the common script. Compare brevity and see the saving its use would be to you.


Ape bay gdn air bar can pack lap shadow bar calf salve
Ear she theme get debt them tip sing chick type sign might
Oath know loam odd not motto fool noon lose push cook pull
Ball caught wrong oil toy coin due cure fuel owl now purr
Arrow among enough eternal earth term fuss hum judge

INTRODUCTION.

THE OBJECT OF THIS MANUAL.

This Manual is designed to accompany a Chart of the sounds of the English language. In recommending it to teachers we shall speak only of its use in teaching the elementary sounds ot the language. Confined to this one purpose the Chart can be very properly introduced into every primary school in the country.

NOT A NEW STUDY.

It *shud be observed that we do not introduce a new study. The Chart is designed to aid in teaching one of the most elementary branches taught in our schools, and one which is fundamental to the proper teaching of our language. The need of such a Chart will appear from the following considerations:

SPOKEN LANGUAGE.

The first and most important thing aimed at in all of our elementary schools is to teach the use of our native language. Whatever else is taught, this cannot be neglected. To be ignorant of reading and writing is to be illiterate, for these are the keys to all knowledge. Facilities of all kinds have been multiplied to aid the teacher in this work so far as it refers to the written language, while the spoken language has received but little attention, and yet spoken language is certainly no less important than the written. With our vast territory, favoring the multiplication of dialects, and

* A simplified spelling is used in the following pages to the extent of substituting *f* for *ph, cud, shud, wud, tho* and *thru* for *could, should, would, though* and *through.*

a mixed population composed of all nations, a combined and vigorous effort is necessary to preserve our language in its purity. Its culture and perfection shud be the first object of our elementary instruction. Whether we teach language in its spoken or written form, it is necessary that we have a clear understanding of the elements of speech, Heretofore these elements have not been effectively taught, owing principally to the fact that we have had no adequate symbols for expressing them.

THE ELEMENTS OF OUR LANGUAGE AS NOW WRITTEN.

Our seventeen vocal sounds are represented by only five letters, and our twenty-five consonant sounds by only eighteen, rejecting the three redundants, C, Q, and X. To make up for this deficiency we use combinations of two, three or more letters for both vowel and consonant sounds, forming in all, as has been estimated, 375 different combinations of letters, which may be said to form an extended alfabet of nearly 400 signs, simple and complex. When we consider that each of these combinations represent more than one, and in many cases several, sounds, it will be seen how extremely complex our manner of representing the sounds of the language is, and how extremely difficult it is to use such a method for properly teaching these elements in our schools. As examples we may mention such words as *though*, in which there are only two elementary sonnds, the first indicated by the letters *th* and the second by the letters *ough*; *cough*, in which we have three sounds represented respectively by *c*, *ou*, and *gh*. These digrafs and trigrafs are used in some cases where there are appropriate letters to represent the same sound; as in *cough*, where *gh* might be represented by *f*.

THE OLD ALFABET BOTH DEFICIENT AND REDUNDANT.

When, on the other hand, we attempt to express any given sound, we have such a multiplicity of signs that we do not know which letter to choose. If we wish to express, for instance, the sound of the letter *t*, we find it expressed by the letters, *t*, *d*, *th*, and *phth*, as in *t*ime, danced, *Th*ames, *phth*isic. The sound of the letter *k* is represented by *c*, *ch*, *gh* and *q*, as in *c*ome, *ch*aos, lou*gh* and e*tiq*uette; the sound of *v* by *v*, *f*, and *ph*, as in *v*ie, o*f* and Ste*ph*en; the sound of *f* by *f*, *ff*, *gh*, *ph*, as in *f*or, o*ff*, cou*gh*, nym*ph*; the sound of *z* by *z*, *c*, *s* and *x*, as in *z*one, suffi*c*e, ri*s*e, *X*erxes; the sound of *sh* by *sh*, *c*, *ch*, *s*, *ss*, and *ti*, as in *sh*ip, o*c*ean, *ch*aise, *s*ure, a*ss*ure, no*ti*on.

Intelligent teachers understand how this came about. In an effort to represent the thirty-six sounds of the English language by only twenty-six letters (three of which were duplicates of others), there were six elementary consonant sounds that had no appropriate letter. So they were clumsily expressed, the first by *ch*, the second by *ng*, the third by *sh*, the fourth and fifth by *th*; and the sixth (the sound of *s* in *pleasure*) was not even provided for by any digraf, but had to be represented by letters already appropriated to other sounds, namely, the *z* and *s*. It will also be noticed that we have only one digraf for two sounds; in the case of *th*, in such words as *then* and *thin*, which differ in sound precisely as do the words *den* and *tin*.

In this scarcity of letters the vowels fared even worse than the consonants, for here we have only five letters to represent sounds variously estimated (according to the minuteness of the analysis), at from sixteen to twenty. *A* is generally supposed to represent six sounds; *e* three; *i* three; *o* five, and *u* three; while *y* is a duplicate for other letters. This very indefinite basis is rendered still more indefinite by the introduction of digrafs and trigrafs almost beyond computation, each having conflicting modes of use. A mere glance at this confusion is enough to show how impossible it is by such methods of representing sounds, to teach them to children with any effectiveness.

As a matter of necessity the makers of our dictionaries and spelling books have attempted in various ways to bring some order from this confusion, and to fix the sounds of certain letters, by diacritical marks. These are designed to show the sound of a given letter in a given word. They do not form and were not designed to form a uniform method of representing those sounds, for the same sound is represented by them in different ways, and by different letters; so that for teaching these sounds as distinguished from the teaching of the pronunciation of words. they are of very little service.

There is a confusion in the use of the diacritical marks similar to that in the use of the letters without them. For example, the sound of *a* in *mate* is represented by ā, the same sound occuring in *they* is represented by e̱. The sound of *e* in *eve* is represented by ē, and the same sound in *pique* by ï. The sound of *oo* in *ooze* is represented by o͞o, and the same sound in *do* by ö; while the same sound in *rude* is represented by u̱.

The new letters, as given in the chart, present many interesting features, while the classifications of the sounds of the language are

presented in a manner easily apprehended by children. We have first the broad distinction between the vocal and sonsonantal sounds; the vocal, as subordinate, being represented by small semi-circles, dashes and diamond points; the consonantal sounds by straight lines and quarter circles, or the arcs and chords of the circle,—all being the very simplest signs provided in nature, and within the ability of any child to easily make them. Even the minute subdivisions of these sounds are indicated by a difference in character. The long sounds of *a* and *e* have larger, and the short sounds small signs; while the long *o* and *au* are shaded, and the corresponding short sounds have light lines. A similar arrangement is found among the consonants. The abrupt sounds *b*, *p*, *g*, *k*, *d*, *t*, are represented by straight lines; the more flowing *v f*, *ze sh*, TH *th*, *z s*, *n ng*, *m l* and *n* by curves; the compounds *j*, *ch*, and *wh*, (composed of *d-zh*, *t-sh*, and *h-w*) by hooked letters; as are also the semi-vowels *w*, *y*, and the aspirate *h*. The marked peculiarities of these signs can easily be taught so that the child will have before him a picture of the different sounds which he is expected to memorize, thus taking the subject entirely out of the abstract and presenting it in concrete form. As another instance of this we have the distinction between the aspirate and vocal sounds of the consonants as represented in the pairs *b p*, *g k*, *v f*, etc., where the more vocal form is very properly represented by the shaded letter and the whispered sound by the light letter,—the two being simply variations of the same sound. Such analysis cannot be taught by means of the old letters, for to be apprehended they must be *seen* as well as *heard*.

In order to understand these points fully the teacher must bring them out before the class in that detail which is contemplated, and to which we now call your particular attention in the following lessons, which need not occupy over ten minutes each.

THE MANUAL OF FONETIC ANALYSIS.

Lesson 1.

The first thing to be done is to teach the new letters in connection with the sounds they represent. The filosofy of the subject will, of necessity, be postponed until this is thoroly accomplished. Teach, however, first, the essential difference between the vocal and consonantal sounds; the vocal being the continuous, unbroken stream of sound, modified by the position of the vocal organs, and the consonant the cutting off of the stream of sound by the conjunction of the vocal organs; the difference being made by the particular organs which come in contact, as the lips, the tongue, etc.

Here take up the sounds of long *a* and long *e*. Let the class give these sounds in concert. Point out the letters on the chart or put them on the blackboard. Observe the direction in which the letters are made, and notice that all curves must, of necessity, be struck in one of two directions, and take their character from the direction in which they are struck. Ask the class to name words containing the sounds *a* and *e*, such as: *Bay*, *bee*, *pay*, *pea*, *say*, *sail*, *seal*, *make*, *meek*, *cane*, *keen*, *cope*, *keep*, etc. They shud tell how many sounds there are in each word, and which are consonant and which vocal sounds.

ANALYSIS.

Bay. Two sounds; *b*—consonant; *ay*—digraf representing the sound of *a*-long.

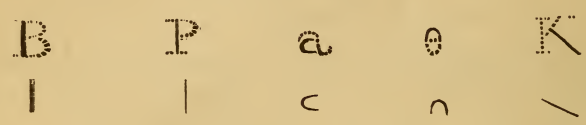
Bee. Two sounds; *b*—as before; *ee*—digraf, representing the sound of long *e*.

Go thru the words given for this lesson in a similar manner. This, well done, will be sufficient for the first lesson.

Lesson 2.

Review the work of the preceding lesson, and take up the consonant sounds, *b* and *p*. Point out the form of the letters, as resembling the printed capitals with the omission of the curved stroke.

ILLUSTRATION.



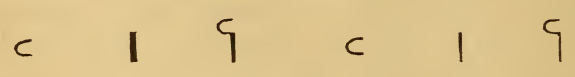
Teach the sounds as distinguished from their names. Analyze words containing these letters in connection with the letters taught in the preceeding lesson, such as: *Abe*, *ape* *peep*, *babe*, and other words given in the Chart.

ANALYSIS.

Abe. *a*—long vocal, written with a medium sized, light indirect semi-circle; *b*—consonant, written with perpendicular, heavy sign; *e*—silent, unwritten.

Ape. *a*—long vocal, as above; *p*—consonant, abrupt, written with a perpendicular light letter; *e*—silent, unwritten.

ILLUSTRATION.



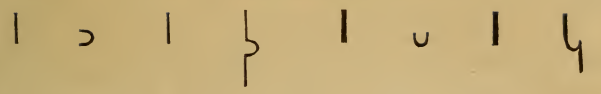
A *b* *Abe*; *a* *p* *ape.*

ANALYSIS.

Peep. *p*—as above; *ee*—long vocal, written with medium sized, light, direct semi-circle.

Babe. *b*—as above; *a*—as above; *e*—silent.

ILLUSTRATION.



P e p peep; b a b babe.

LESSON 3.

Review the two preceeding lessons. Take up the letters *Ga*, and *Ka*. Observe that the letter *g* on the Chart represents only the hard sound, heard in *go*, *give*; and that it is named *Ga*. If the pupil is allowed to call it *Gee* he will never understand its true sound. The soft *g*, heard in *gem*, is written by the *Ja*.

ANALYSIS.

Gay. *g*—consonant, abrupt, written by the inclined heavy sign indicating the hard sound of *g*; *ay*—digraf representing *a*-long.

Eke. *e*—long vocal as above; *k*—consonant written by the inclined light sign; *e*—silent, unwritten.

ILLUSTRATION.

Ga a gay; e k eke.

Analyze as above the words: *Key*, *beak*, *peak*, *bake*, *cake*

LESSON 4.

Take up the letters *Ve* and *Ef*, with a review of the preceding letters. Teach the pupil to write the letters so far learned by repeating each pair as follows:

Let the class give the sounds of these letters in concert.

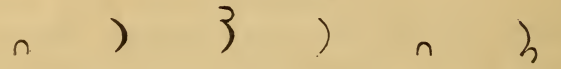
ANALYSIS.

Eve. *e*—long vocal, as in Lesson 2; *v*—consonant contin-

uant, written with heavy direct large curve; *e*—silent, unwritten.

Fee. *f*—consonant continuant, written with the light, direct, perpendicular curve; *ee*—digraf, expressing the sound of *e* long, written with the light, direct, medium sized semicircle.

ILLUSTRATION.



E *v* *eve*; *f* *ee* *fee.*

Analyze in a similar way the words: *Pave*, *cave*, *beef*, *vague.*

Lesson 5.

Add the letters *zh* and *sh*, with a review of the preceding letters, and analyze the following words: *She*, *shave*, *sheep*, *sheaf*, *shape*, *shake.*

Rem. Here it will be necessary to point out the fact that we have a sound that has no special letter, or combination of letters, to represent it in the language, as commonly written. It occurs in *azure*, *rouge*, *pleasure*, *measure*, etc. In the case of *sh*, point out the fact that this is different, entirely, from the sound of *s* and has no sound of *h* in it; that it is a pure, simple sound, heard in such words as *she*, *show*, and that it is sometimes represented by other letters, as in *sugar*, *nation.*

ANALYSIS.

She. *sh*—Simple elementary consonant sound, written by the light, perpendicular, indirect curve; *e*—long vocal as before.

Shave. *sh*—as above, *a*—as before, *v*—as before, *e*—silent.

ILLUSTRATION.

Sh *e* *she*, *sh* *a* *v* *shave.*

Lesson 6.

Take up the th, *th*, preceded by the usual review. Point out here the fact that we have two distinct sounds, as heard in *then* and *thin*, differing from one another as *d*

differs from *t*. It is a simple elementary sound, differing from both the letters *t* and *h*, which are used to express it.

Now that you have taught the first ten consonant letters; observe that they are all written downward, never upward; that the curves are quarter circles; that the *Ve*, *Ef*, *The*, *Ith*, like the *E*, are written in the direction in which the hands of the clock move, which we call the direct curve; and that the *Zh*, *Sh*, like the *A*, are in the opposite direction, which we call the indirect curve. Point out the direction of these letters carefully and clearly,

Be, *Pe*,, *Ve*, *Ef*, *Zhe*, and *Ish* are perpendicular; *The* and *Ith* slant in the same direction as *Ga* and *Ka*.

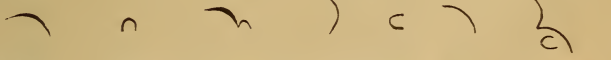
Analyze the following words: *Thee*, *faith*, *sheath*, *sheathe*, *bathe*, *thief*.

ANALYSIS.

Thee. TH—a simple, elementary, consonant, continuant, semi-vocal, written by a direct, heavy, slanting curve; *ee*—as in previous lessons.

Faith. *f*—as before; *ai*—digraf, having the sound of long *a*; *th*—a simple, elementary, whispered, continuant consonant sound written by a direct, light, slanting curve.

ILLUSTRATION.



Th *ee* *thee;* *f* *ai* *th* *faith.*

LESSON 7.

Take up the dashes *O* long and *Oo* long, pointing out their form, direction and size, observing that they are only about one-fourth the length of the consonant letters. Analyze the following words, containing these vocal sounds: *Ope*, *foe*, *go*, *oath*, *show*, *though*, *coo*, *shoe*, *booth*, *coop*.

ANALYSIS.

Oath. *oa*—digraf representing long *o*, simple, elementary, vocal sound represented by the heavy inclined or perpendicular dash; *th*—digraf representing a simple elementary sound, which resembles the sound of *th* in the word *other* as *t* in *oat* resembles *d* in *ode*.

Though. TH—digraf representing a simple elementary sound, which resembles the sound of *th* in *oath*, but more vocal; *ough*—a tetragraf representing long *o* as above.

ILLUSTRATION.

Oa *th* *oath* TH *ough* *though*

Analyze and write the remaining words in the same manner.

Lesson 8.

Take up the sound of *au* in *aught*, and analyze the words: *Balk*, *paw*, *caw*, *thaw*, *cough*, *Shaw*. Observe that the *Au* sign may be written either upward or downward, and is of the same length as the *O* and *Oo* long. Review Lesson 7.

ANALYSIS.

Balk. Sounds, *b*—*au*—*k*, *l* silent. Analyze as in previous lessons.

Cough. Sounds, *k*—*au*—*f*.

c has the sound of *k*.
ou " " *au*.
gh " " *f*.

ILLUSTRATION.

B *al* *k* *balk*, *c* *ou* *gh* *cough*.

Analyze and write the remaining words in a similar manner.

Lesson 9.

Take up the first two letters of the second line of consonants, *De* and *Te*. Analyze the following words: *Day*, *tea*, *toe*, *oat*, *dough*, *do*, *to*, *aught*, *taught*, *dote*, *toad*.

ANALYSIS.

Dough. Sounds *d* and *o* long.

D—simple. elementary consonant sound, formed by pressing the end of the tongue upon the gums and uttering the sub-vocal sound, written with the horizontal heavy stroke; *ough*—a tetragraf representing the sound of *o* long, written as before described.

Taught. Sounds, *t*—*au*—*t*.

T—simple, elementary, consonant sound, formed by placing the tongue as described for the sound of *d* and forcing

it suddenly apart from the gums by the breath, written with the horizontal light stroke. *Augh*—a tetragraf having the sound of *au*, the most open vocal sound.

ILLUSTRATION.

D ough dough; *t augh t taught.*

Analyze and write the remaing words in a similar manner.

LESSON 10.

Review the work previously gone over, and analyze the following words: *Date*, *bait*, *pate*, *paid*, *gate*, *Kate*, *fate*, *beat*, *peat*, *sheet*, *feet*, *teeth*, *dote*, *boat*, *goat*, *coat*, *vote*, *tooth*, *talk*, *thought*, *fought*, as before taught.

LESSON 11.

Take up the letters *Ze* and *Es*. Analyze and write with the proper character the following words: *Say*, *see*, *ace*, *ease*, *so*, *saw*, *ooze*, *save*, *safe*, *sake*, *sows*, *sauce*, *soot*, *cease*, *seat*, *seed*, as taught in preceding lessons.

LESSON 12.

Review the preceding lesson. Analyze and write with the proper characters the following words: *Base*, *pays*, *gaze*, *case*, *vase*, *face*, *days*, *bees*, *peace*, *geese*, *keys*, *fees*, *these*, *seek*, *seize*, *seethe*.

ANALYSIS.

Gaze. Sounds, *g* hard, *a* long, *z* as in *zeal*, *e* silent.

G—a hard gutteral or throat sound, written by the inclined heavy stroke;*z*—a continuant consonant sound, formed by placing the tongue near the gums and uttering the subvocal sound. This sound differs from the *d* in the amount of pressure and in the continuance of the sound. The contact of the organs also differs slightly.

Pays, Sounds *p*, *a* long, *z*.

ay—digraf representing the sound of *a*.

Peace. Sounds *p*, *e* long, *s*.

ea—digraf representing *e* long; *c*—having the sound of *s*; *e*—silent. Write as described previously.

Seethe. Sounds *s*—*ee*—TH, vocal.

ee—digraf, expressing the sound of *e* long; TH—vocal as heard in the word *thee*.

ILLUSTRATION.

P ea ce peace, s ee the seethe.

LESSON 13.

Review the preceding lesson. Analyze and write with the proper characters the following words: *Baste, paste, faced, taste, beast, feast, teased, boast, post, ghost, coast, toast, boost.*

REM. In the above words *e* is silent in *baste, paste, faced, taste,* and forms a digraf with the following *a* in *beast, feast, teased; h* is silent in *ghost,* and *oa* form a digraf in *boast, coast, toast.*

LESSON 14.

Review the preceding lesson. Add the letters *En, Ing.*

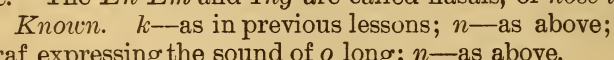
REM. It shud be observed here that the shaded *Ing* does not hold the same relation to the *En* that the *Ze* does to the *Es* or the *De* to the *Te.* This is partially indicated by putting the light letter first in order. It is, however, a simple sound. The teacher will notice further that the letters *ng,* as they occur in words, have three sounds. They may indicate *n-Gay* as in the word *longer; n-Ja* as in *lunge,* or the simple *Ing* given in the alfabet, as in *lung,* and the frequent ending *ing.*

Analyze and write with the proper characters, the following words: *Bean, bane, pain, gain, cane, keen, vain, fane, sheen, deign, dean, note, naught, node, gnawed, nose, noise, known, noon, boon, coon.*

ANALYSIS.

Bean. b—as in previous lessons; *ea*—digraf expressing the sound of *e* long; *n*—simple, elementary, consonant sound. To make it place the tongue on the upper gums as in making the letter *d,* and throw the subvocal sound through the nose. The *En Em* and *Ing* are called nasals, or *nose letters*

Known. k—as in previous lessons; *n*—as above; *ow*—digraf expressing the sound of *o* long; *n*—as above.



B ea n, bean, kn ow n, known.

LESSON 15.

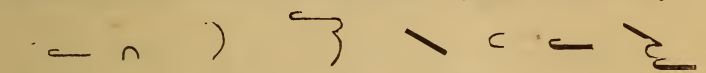
Review the preceding lesson, teach the letters *Ja* and *Cha,* observing that the letter *Ja* represents not only *j,* but also

the *g* when soft, as in *gem*. The *Cha* represents its simple sound as heard in *church*; but the teacher will notice that the *ch* also, in some words in our common spelling, has the sound of *k*, as in *chaos* and the sound of *sh* as in *chaise*. Analyze the following words: *Cheap, cheek, chief, cheat, cheese, chafe, chase, jade, peach, teach, page, guage, cage, poach, coach, joke, choke, chalk.*

Chief, ch—a sound composed of the sounds of *t* and *sh* pronounced with one impulse of the voice; *ie*—a digraf expressing the sound of *e* long; *f*—as in previous lessons.

Gauge, g—hard sound as in go, *au*—digraf for *a* long; *g*—soft sound, like *j*, a sound composed of the sounds of *d* and *zh* pronounced with more impulse of the voice.

REM. It is doubtful whether the sounds of *ch* and *g* or *j* shud be considered simple or compound. Authorities differ. If compound the two elements are spoken simultaneously not consecutively.



Ch ie f, chief; g au ge gauge

The class has now gone over the second line of consonants, and it shud be observed that they are all written horizontally, from left to right; that the *Ze* and *Es* are direct curves, like *Ve, Ef, The, Ith*, and *E* long, while *En, Ing*, are indirect curves, like *Zhe, Ish* and *A* long.

LESSON 16.

The teacher may here take up the diamond points, representing the sounds of *i* long and *u* long as in *ice, cure.*

REM. The long sounds of *i* and *u* are generally regarded by orthoepists as difthongal. The first is composed of somewhat varying elements, according to the openness or closeness of the pronunciation. In *aisle* we have the sounds of *a* as in *far* and *e* as in *me* pretty clearly expressed, but in the words *fine, bite,* and almost everywhere, this first element is shortened, some regarding it as short *e*, as in *bet*, and others as a short *u* as in *but*. The truth probably is that this first element varies in the mouths of different speakers, and probably has different variations, in special cases in the mouths of the best of speakers. Some authors have attempted to distiuguish two varieties of the *i* in words where the difference is extremely slight, as in *five* and *fine*, tho we think with little reason. It will be suficient simply to point out its difthongal character, and the most prominent elements of which it is composed.

The elements which compose the sound of long *u* are also variable. In their coarsest form they may be regarded as the *e* in *eve* followed by the *oo* in *coo*. This, however, is a rather crude pronunciation. The usual pronunciation gives the sound of the coalescent *i*, as heard in the last syllable of *pity*, followed by the *oo* in *coo*. The fact that the first element in these two sounds is varying, makes it inconvenient to represent them by two letters. We therefore represent them by a single letter without attempting to express their exact analysis.

Analyze and write with the proper characters the words: *By, pie, vie, five, thy, thigh, die, tie, sigh, nigh, pew, cue view, few, dew, sue, chew, Jew, jute, suit.*

Sigh, s—as in previous lessons; *i*—long difthongal vocal sound; *gh*—silent.

Jute, j—as in the preceeding lesson; *u*—long difthongal vocal sound; *t*—as in previous lessons; *e*—silent.

S igh, sigh, j u t jute.

P ie pie, th y thy, th igh thigh.

S ue sue, p ew pew, v iew view.

LESSON 17.

Review the preceding lesson, and analyze, and write with the proper characters, the following words: *Bite, kite, fight, tight, right, night, fine, shine, thine, dine, tine, sign, cute, suit, juice, tune, duke, tube.*

LESSON 18.

Review the preceding lesson. Teach the letters *Oi* and *Ow.*

These letters represent sounds more purely difthongal than the *i* and *u* long. The first element in the *oi* is nearly, if not quite, identical with the a*u* in *aught*, tho pronounced quicker, and the last element is the coalescent *i* before referred to, as heard in the final syllable of pity. The *oi* like the *i*, may be pronounced more or less broadly, and each of the elements may be more openly or closely enunciated, as they are by different speakers, and doubtless also in different words. This analysis will be sufficient for our ordinary classes in schools. The first element in the *ow* is not quite so de-

terminate. It is variously regarded as being identical with the *o* in *on* and the *u* in *but*; while the closing element is the *oo* in *coo*. Minuteness of analysis here is not necessary. We give signs for these difthongs that do not fully indicate their elements, tho the *Au* will be seen in the first stroke of the letter *Oi*, and the *O*, short, in the first stroke of the letter *Ow*.

Analyze and write with the proper characters, the following words: *Bough, cow, thou, vow, now, boy, coy, toy, joy, coin, void, gout, shout, doubt, pout.*

ANALYSIS.

Void. v—as in previous lessons; *oi*—vocal difthong, compound of *o* in *or* and *i*, coalescent; *d*—as in previous lessons.

Doubt, d—as before; *ou*—vocal difthong, compound of *o*, short, and *oo*, short; *b*—silent; *t*—as before.

ILLUSTRATION.

V oi d void, d ou bt doubt

LESSON 19.

Review the preceding lesson. Analyze, and write with the proper characters, the following words: *Bound, pound, count, fount, found, sound, foist, joist, noise, joint, joined douse, souse.*

LESSON 20.

Take up the letters *Em* and *El*. Analyze and write with proper characters, the following words: *Lake, meek, mate, meat, made, mead, maze, mace, main, mean, lake, lave, leave, leaf, lathe, late, lead, laid, lays, lease.*

LESSON 21.

Take up the letter *Ar*. Analyze, and write with the proper characters, the following words: *Rake, rave, reap, reek. reef, wreathe, wreath, raid, rate, read, rays, race, rain, rage, reign.*

REM. It shud be here observed that we have come (with *Em, El* and *Ar*) to the so-called liquid letters, wnich embrace in themselves both the whispered and vocal forms, and so have no corresponding shaded letters. Properly written, we might have two *l's* and two *r's*, a shaded and a light, as is seen in the words *else* and

ells, *worse* and *wars*, where the *l* and *r*, followed by the sound of *s* have the light sound, and followed by the sound of *z*, have the heavy sound. This is in accordance with the universal law of language, that when two consonants come together in the same syllable, without a vowel, they must be of the same *strength*. This law applies to all languages, and is an essential feature of human speech. The letter *m*, tho written light in the Chart, represents almost, if not always, the shaded or heavy sound.

The teacher will also observe that we have practically two other variations of the *r*, represented by this one character; the initial *r* which is more or less trilled as in *rope*, *reap*, and the final *r*, in which this trill is not heard, as in *bar*, *far*. These are far from being the only variations of the *r*, which is a so flexible sound as to blend easily with most other consonant letters whether they precede or follow. It is the most flexible sound in the English language and can be adapted to any circumstances. On this account it modifies the sound of every vowel that precedes it, as in final and unaccented syllables ending in *r*, where all the vowels have nearly the same sound, as in *ar*, *er*, *ir*, *or*, *ur*, in the words *cedar*, *leader*, *nadir*, *odor*, *sulphur*.

Lesson 22.

Analyze, and write with the proper characters, the following words: *Mope*, *move*, *mood*, *moot*, *moose*, *moon*, *doom*, *tomb*, *maul*, *loop*, *loose*, *loon*, *roof*, *root*, *wrought*. *wrote*, *rope*, *roach*, *roll*, *roam*, *roan*,

Lesson 23.

Analyze, and write with the proper characters, the following words; *Might*, *mice*, *mine*, *mute*, *muse*, *mouse*, *moist*, *like*, *life*, *lithe*, *light*, *line*, *loin*, *lute*, *lout*, *loud*, *lounge*,

Lesson 24.

Analyze, and write with the proper characters, the following words: *Ripe*, *rife*. *writhe*, *ride*, *write*, *rice*, *rise*, *Rhine*, *rhyme*, *rude*, *ruse*, *rule*, *rout*, *round*, *rouse*, *bower*, *cower*, *dower*. *sour*, *shower*, *tower*.

Lesson 25.

We come now to the semi-vowels. Take up the letters *W* and *Wh*. Observe that the sign for the *Wh* differs from the *W* only in the shading of the hook, and that the stem part of these letters is identical with the letter *R*. Analyze, and write with the proper characters, the following words.

Weep, wake, wave, weave, wheat, whale, wipe, wife, wight, white, wise, wine, whine, wound, while.

ANAYSIS.

Wear. *W*—Labial, semi-vowal; *ea*—Digraf representing the sound of *ai* in *air*; *r*—smooth, liquid linqual.

While. *Wh*—Aspirated *wa*; *i*—long difthongal sound; *l*—lingual liquid.

ILLUSTRATION.

W ea r wear, wh i l while.

Lesson 26.

Take up the letter *H*, observing that we have here the stem of the *R* with a hook on the lower side. Analyze, and write with the proper characters, the following words: *Hate, heat, heap, heath, hope, hoop, home, haul, hide, height, hind, hire, house, hoist, hound. huge.*

Lesson 27.

Take up the letter *Y*. Analyze, and write with the proper characters, the following words: *Yield, year, yale, yoke, youth, use, use, (uze), yawn, yawl, you, your, we, he, why, way, hay, whey, ye, yea. yeast.*

Rem, It shud be observed in regard to the form of these letters that the *M, L,* and *R* may be written either upward or downward; that when written upward the *R* is written at an angle of about 30 degrees from the horizontal, leaving an angle between the upward and downward form of about 30 degrees. This is not exact, but is sufficiently exact for practical purposes, Observe also that *W, Wh, H,* are written upwards, the stem having the same direction as the upward *R*, and that the *Y* is written upward, being identical in form with the *L*, excepting the added hook. In regard to the sounds of these hooked letters, the *W* and *Y* may be regarded as semi-vocal, partaking in part of the nature of the consonant and in part of the nature of the vowel. On this account they are never preceded by a short vowel, but form with a preceding vowel, a dipthong. The *H* is a simple aspirate, used, when sounded, only in the commencement of a syllable. The *Wh* is an aspirated *W*.

ANALYSIS.

Whey. *Wh*—aspirated *wa*; *ey*—diagraf expressing *a* long.

Yeast. *Y*—palatal semi-vowel;*ea*—digraf expressing *e* long; *st*—consonants conjoined (not separated by a vowel or by syllabication.)

ILLUSTRATION.

Wh ey whey, y ea s t yeast.

LESSON 28.

It will be well to devote this lesson to a general review of the preceding letters. The class has now learned all the consonant sounds, with the fonetic characters which represent them, and all the long vowels and difthongs. So far the course is very plain; and it would be well for the teacher to assure himself that it is clearly understood. If the work has not been done with sufficient thoroness it may be a good plan to spend several lessons in a general review, taking up any part of the subject that may have been imperfectly learned.

LESSON 29.

Take up the letters *Ai* and *Ah* as in *air* and *far*. The signs for these letters are only one half the size of the sign for long *a* and are shaded. They represent sounds of infrequent occurence. *Ai* in the English language occurs only before the *r*, and the *a* in *far* is found nearly always in the same position.

REM. Most pupils will need special instruction in regard to the proper enunciation of the *ai*, and will need to be guarded against supposing that the letters have this sound in other positions, Let them distinguish clearly between the sounds of *ai* in *fair* and *fain*, *pair* and *pain*, etc, Note also that this sound of *ai* is also otherwise written, as in the words *fare*, *their* and *there*.

Analyze and write with the proper characters, the following words: *Air*, *pair*, *care*, *share*, *their*, *there*, *dare*, *tear*, *chair*, *hair*, *lair*, *wear*, *bar*, *par*, *car*, *far*, *tar*, *jar*, *chart*.

ANALYSIS.

Hair. *h*—simple aspirate breathing; *ai*—*a* medial,

long *a*, as modified by the following *r*; *r*—as before given.

Chart. *ch*—compounded of *t* and *sh* in close coalescence; *a*—Italian *a*; *rt*— combined consonants.

ILLUSTRATION.

H ai r hair, *Ch a rt* *Chart.*

LESSON 30.

Short *a* as in *at.* This sound is of frequent occurence, and is found before all the consonant letters except the semi-vowels and the aspirate. It even remains, in accented syllables, unchanged before *r* when doubled, as in *arrest.* Its comparative frequency 124. Analyze, and write with the proper characters, the following words: *Abb, apt, act, aft, ash, add, at, as, an, am, bat, pat, cat, fat, that, sat, gnat, chat, mat, rat. hat:*

LESSON 31.

Review the preceding lesson. Analyze and write with the proper characters, the following words: *Back, bag, pack, gag, fag, shag, tag, sag, nag, jag, ban, pan, can, van, fan, than, tan, bang, gang, fang.*

REM. We have now finished the letters of the *a* group. They are all written with curves made in the same direction. They shud be reviewed frequently together, until they become as familiar as the letters of the old alfabet.

ANALYSIS.

Gang. *g*—hard sound, gutteral, sub-vocal; *a*—short, sharp or explosive; *ng*—simple elementary nasal, made with open organs.

Rash. *r*—initial slightly trilled ; *a*—as above; *sh*—simple, continuant, palatal consonant.

ILLUSTRATION.

G a ng gang, *r a sh rash.*

LESSON 32.

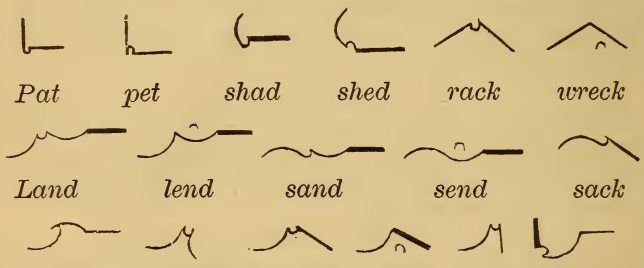
E short, as in *egg.* Comparative frequency 97. This is a strong element, which, like the short *a*, maintains itself

before all letters, except the semi-vowels and the aspirate; and when accented it also maintains itself before the doubled *r*, as in *error*, *errand*. Pupils will readily distinguish between this sound and the short *a*. Analyze and write with the proper characters, the following words: *Ebb*, *egg*, *end*, *edge*, *etch*, *bed*, *beg*, *beck*, *peg*, *peck*, *keg*, *get*, *fed*, *shed*, *debt*, *says*, *mend*, *sedge*, *met*, *let*, *red*.

LESSON 33.

Review the preceding lesson. Analyze and write with the proper characters, the following words, contrasting the two sounds introduced: *Pat pet*, *bat*, *bet*, *cat*, *get*, *shad*, *shed*, *sad*, *said*, *sand*, *send*, *had*, *head*, *rack*, *wreck*, *lag*, *leg*, *land*, *lend*.

ILLUSTRATION.



LESSON 34.

Short *i* as in *it*. Comparative frequency 183, the most frequent sound in the language. This sound is strong and distinct in accented syllables closed by a strong consonant, but is weaker in unaccented syllables, as will be seen in such words as *pity*, *ability*, where the accented syllable contains the strong sound, but the others a weaker variety. Both sounds are represented by this one letter.

Analyze and write with the proper characters, the following words: *Pick*, *kick*, *thick*, *tick*, *sick*, *nick*, *chick*, *king*, *thing*, *sing*, *ring*, *wing*, *pith*, *with*, *myth*, *his*, *him*, *hill*, *hitch*, *which*, *whit*.

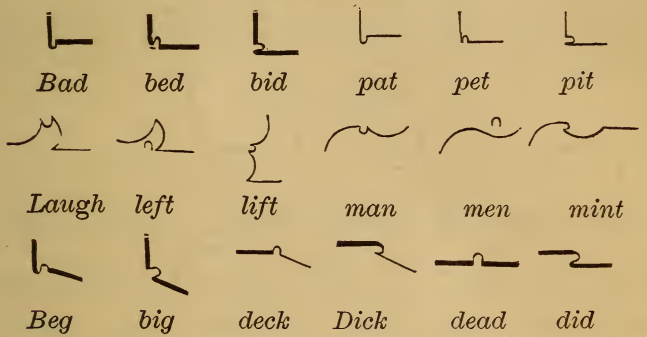
LESSON 35.

After reviewing the preceding lesson, analyze and write with the proper characters, the following words, pointing

out carefully the distinction between the short vowels *e* and *i*: *Beg, big, peg, pig, keg, gig, dead, did, den, din, ten, tin, meant, mine, lent, lint, wend, wind, send, sinned.*

REM. We have now finished the group of *e* and *i* sounds, with the exception of the shaded letters at the bottom of the Chart. They are all represented by light signs. In writing them observe that the sign for short *e* is *invariable*, that is, that it cannot be turned from its alfabetic position, and that it is also frequently disjoined.

ILLUSTRTTION.



LESSON 36.

O AND U SHORT.

Take up *o* and *u* short from the Chart, and analyze and write the words: *Bob. fob, fop, top, dock. knock, knob, rock, rod, nod, not, nut, hot, hut, cot, cut, rot, rut, cod, cud, lock, luck.*

LESSON 37.

OO SHORT.

Take up the *oo*-short with a review of the preceding lesson and analyze and write the words: *Could, should, would, book, nook, look, hook, puss, pull, put, but, bud, bun, pup, puff, duck. tuck. done, tun, tongue.*

ANALYSIS.

Should. Sh—simple sound written *Ish*; *ou*—short sound of *oo*; *l*—silent; *d*—as before.

Tongue. T—as before; *o* equals *u*-short; *ng* has its natural sound as in *sing*; *ue*—silent.

ILLUSTRATION.

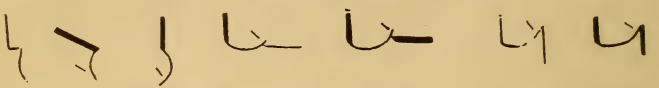
Sh ou d *Should,* *t o ng* *tongue*

Lesson 38.

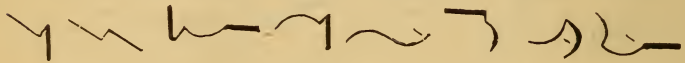
REVIEW OF LIGHT DASHFS.

Review the light dashes and analyze and write the following words: *Push, gush, bush, buff, bun, bunch, bulge, pulp, purge, cob, cog, pond bond, fond, fund, sob, sop, son, dove, love.*

ILLUSTRATION.



Push gush buff bunch bulge pulp bulb



Cob cock bond sob son dove love fund

Lesson 39.

THE SHADE VOWELS.

The fourth vowel sign, *a* in *far*, is used in the following words, though the sound is somewhat varied by the following consonant. Analyze and write: *Aunt, daunt, vaunt, gaunt, ask, bask, fast, vast, half, halve, salve, haunt, jaunt, taunt, gasp, rasp, pant, chant, raft, waft.*

ILLUSTRATION.

Aunt gaunt bask half waft vaunt

Lesson 40.

SHADE VOWELS CONTINUED.

The sound of *o* short is used with a variation of sound before the letter *r* as in *or, nor, for*, etc. This sound occurs in some words before other letters, as in the words, *dog,*

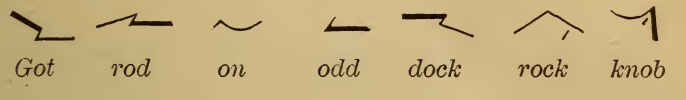
God, etc., which, tho written with the same sign, shud not be pronounced with the vocal heard in *rob*, *rod*, etc.

WRITING EXERCISE.

Analyze and write the words: *Or*, *nor*, *north*, *for*, *short*, *torch*, *God*, *dog*, *log*, *born*, *form*, *orb*, *sort*, *thorn*, *lord*, *cork*, *corn*, *cord*, *fork*, *morn*, *horn*.

REM. This sound shud not be confounded with the vocal heard in the words *hawk*, *paw*, *shawl*, as is done in some spelling books. The sound is analagous to this, but is short, and is best exprest by the light sign used in *bog*, Yet the teacher shud avoid the opposite error of assuming that because it is a short sound that the *o* has the same sound in the words *on* and *or*, *dog* and *dock*, *log* and *lock*, *God* and *got*.

ILLUSTRATIONS.



Got *rod* *on* *odd* *dock* *rock* *knob*

Or *for* *form* *God* *dog* *Lord* *fork* *horn*

LESSON 41.

SHADE VOWELS CONTINUED.

The unaccented *a* and *e* in the words *ago*, *about*, *above*, *enough*, *emit*, etc., differ in sound from the full, long sounds of these letters in quantity rather than quality—that is, the sound is the same nature, but spoken more quickly. In rapid pronunciation the *a* in *about.* is nearly as obscure as the short *u*, and it wud be more pardonable to use the short *u* than the long *a* in such cases. Modified signs are provided in the Chart for these sounds.

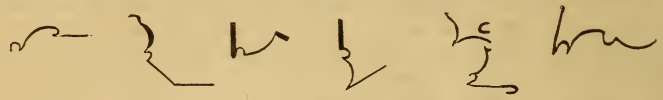
Analyze and write these words: *About*, *above*, *abound*, *aboard*, *abuse*, *ago*, *again*, *ado*, *adorn*, *amaze*, *amass*, *aloud*, *enough*, *emit*, *elect*, *evict*, *ability*, *felicity*, *ferocity*, *facilitate*

If any one prefers to use the long vowel sign in these cases he can do so, but he can distinguish the difference between the sounds of *e* in *eel*, and *elect*; *e'en* and *enough*,

eve and *evict.* So also between the sounds of *a* in *aim* and *among*, *ale* and *alone*, etc.

ILLUSTRATIONS.

Above aloft arouse again amuse avail avert



Emit evict below before facility remain

Lesson 42.

SHADE VOWELS CONTINUED.

All the vowels are modified before the letter *r*, and approach the same sound, but do not become exactly identical. The words *urn* and *earn* are pronounced differently, so also *earth* and *worth*, *erred* and *word*, *girl* and *furl.* In general the *u* before *r* in *furl. burr*, *churl*, etc., may be written with the sign for short *u*, and the *e*, *ea* and *i* in *her*, *earth*, *girl*, by the light dot, while the vowel in *word*, *world*, etc. may be entirely omitted.

Analyze and write these words: *Earth*, *mirth*, *birth*, *err*, *her*, *girl*, *herd*, *heard*, *whirl*, *learn*, *furl*, *curl*, *churl*, *birch*, *perch*, *word*, *world*, *work*, *worm. worth*

ILLUSTRATION.

Earth mirth err her gird herd whirl

Furl churl word world work worm

RECAPITULATION.

The clastifications and groupings of the sounds taut in this Manual are so various that no one form can be expected to be satisfactory to all teachers; each may follow that to which they have become accustomed. For shorthand purposes we group them as follows:

CONSONANTS.

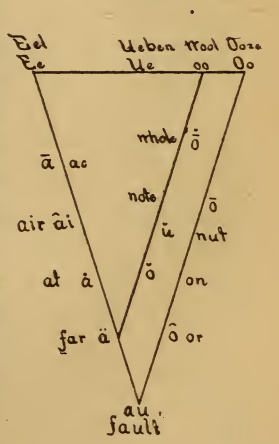
Made principally with the: LIPS *Be Pe Ve Ef Em.*
THROAT *Ga Ka Ing.* PALATE *Zhe Ish Ja Cha.*
TONGUE and TEETH *De Te Ze Es En El Ar The Ith.*
LIQUIDS *El Ar.* SEMI-VOCAL *Wa Wha Ya.*
ASPIRATE *Ha.*

VOCALS.

LONG *A Ai Ah Ee I O Oo Au.*
SHORT *at et it ot oot ut.*
DIFTHONGS *I Ew Oi Ow.*
SHADED, UNACCENTED *a e ea* (earn).
PRIMARY *A Ai at Ah Ee et it I.*
SECONDARY *O ot Oo oot Au ut.*

DIAGRAM.

The accompanying diagram will illustrate the nature and relation of the vocal sounds. The left hand corner is the place of the closest vowel made without the aid of the lips, long *Ee*. The right hand top corners locate the two sounds of *Oo*, the closest of the lip vocals. The *ue* in German is still closer, uniting the sounds of long *Ee* and *Oo*, and is placed between these two extremes. The open vowel *Ah* is at the first bottom corner, and the still more open *Au* at the lowest bottom corner. Between these and the long *Ee* we have, in the order of their openness, *at it* and *A* long. On the right between *Au* and *Oo* long, we have *O* long and *o* in *or*; and between *Ah* and *oo* short, *ot ut* and *o* in *whole*.



APPENDIX.

OUR COMMON ALFABET.

To represent the sounds given in the Chart, our Alfabet furnishes twenty six letters, three of which, *c*, *q* and *x*, are duplicates, leaving twenty three letters to represent forty one sounds. To make up for this deficiency we have a large number of digrafs and trigrafs used with the same inconsistency which prevails in the use of the alfabetic letters in our common spelling. To make this deficient alfabet answer any good purpose in expressing sounds in a methodical way, it is necessary to select from this mass of material furnished by the union of two letters, which we call digrafs, those most available for expressing the sounds otherwise not provided for. This is attempted in the following:

TABLE OF SOUNDS.

Represented by two or more letters of the common Alfabet.

VOWELS.

The short sounds of *a e i o* and *u*, are represented by the alfabetic letters generally, the long and shade sounds by digrafs or trigrafs, as follows. Only the digrafs most commonly employed are given:

LETTER	SIGN	EXAMPLES	DIGRAF
A long	⊂	aim may	*ai* and *ay*.
A shaded	⊂	air fare	*ai* ,, *a(re)*.
A broad	⌒	laud lawn	*au* ,, *aw*.
E long	∩	feel seal	*ee* ,, *ea*.
I long	∨	light find	*igh* ,, *i*.
O long	⌒	bowl soul fold	*ow ou* and *o*.
Oo long	-	mood	*oo*.
Oo short	-	put hood	*u* and *oo*.
U long	∧	new tune	*ew* ,, *u*.
Ea e and i before r	·	earn girl verge	*ear ir* and *er*.
Oi	∨	oil boy	*oi* and *oy*.
Ou	⌒	out cow	*ou* ,, *ow*.

CONSONANT DIGRAFS.

LETTER	SIGN	EXAMPLES	DIGRAF
Ch	⌐	check	*ch*.
Ng	⌣	sing	*ng*.
Sh	(	shut nation Grecian	*sh ti ci*.
Zh	(	azure pleasure	*z* and *s*.
Th	⌒	they oat	*TH* ,, *th*.
Ex	⌒	exalt expose (*gz ks*)	*x*.

REM. The purpose of the above Table is to enable the teacher to express the sounds by means of the common letters, when occasion requires. For simple illustrations only one digraf will be necessary for each sound, and that shud be selected which will be least likely to be indeterminate. For instance, *ae* is not determinate, nor is *ow*, as the former represents both the long and the shaded *a*, and the latter both *o* long and *ou*.

The System of Writing of which this MANUAL gives the Alfabet, is more fully developed in THE SHORTHAND EXERCISE BOOK, published in five parts, as described on the following page. This work is suitable for use in Schools, having been prepared expressly for such use. Part first will be furnished to Teachers for their classes, at $1.80 per dozen, or fifteen cents a copy. They may be ordered of the AUTHOR or PUBLISHER of this MANUAL.

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